

ABSTRACT

Title of Document: COSTUME DESIGN FOR *L'ENFANT ET LES SORTILÈGES*

Kate Julia Fulop, M.F.A., 2015

Directed By: Professor Helen Q. Huang, Department of Theatre, Dance, and Performance studies.

The purpose of this thesis is explore the artistic concepts, design process and execution of Kate Fulop's costume design for the Maryland Opera Studio's production of *L'enfant et les sortilèges* by Maurice Ravel and score by Collette. *L'enfant et les sortilèges* opened on April 17th, 2015 in the University of Maryland's Kay Theatre under the direction of Nicholas Olcott, conducted by Craig Kier, movement by Karin Abromaitis. The design team included set designer April Joy Vester and Lighting design by Brittany Shemuga. This document includes a detailed explanation of the design process including conceptual approach statements, color renderings, revisions and in process, fitting, and production photos. This document will also follow the problem solving and realization process from a paper to design to an actualized design.

COSTUME DESIGN FOR *L'ENFANT ET LES SORTILÈGES*

By

Kate Julia Fulop

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Master of Fine Arts
2015

Advisory Committee:
Professor Helen Q Huang, Chair
Professor Brian MacDevitt
Professor Daniel Conway

© Copyright by
Kate Julia Fulop
2015

Dedication

I would like to dedicate this work to those who have supported me along the way. To my dedicated parents and grandparents who encouraged me to pursue a career I loved. To the community of UMD students who got me through each day and night. To Professor Martin Thaler who cultivated my passion for costume design, and also to my mentor Professor Helen Huang who made me the artist I am today.

Table of Contents

Dedication	i
Table of Contents	ii
Chapter 1: Statement of Design Concept and Process	1
Chapter 2: Costume Research	10
Chapter 3: Process of Realization	32
Chapter 4: Production Paperwork	58
Chapter 5: Final Costume Renderings	63
Chapter 6: Production Photos	72
Chapter 7: Conclusion	89

Chapter 1: Statement of Design Concept and Process

The design for Maryland Opera Studio's 2015 production of Ravel's *L'enfant et les sortilèges* was directed by Nicholas Olcott and conducted by Craig Kier. The Lighting was designed by Brittney Shemuga and the Set was designed by April Joy Vester. The title can be translated to "*The Child and the Nightmares*". The Opera was originally written and composed in 1929 about a boy in Normandy who rebels against his mother and schoolwork and attacks everything around him including the wallpaper, teapot and teacup, the furniture, his books, and his pets. In response the inanimate objects come to life seeking revenge. The boy then escapes his room in terror only to find himself in a garden of talking animals ready to attack and punish him for his misbehavior. Just as they are about the attack the boy bandages the squirrel's wound and begs for his mother. This act of empathy causes the animals to forgive the boy.

To preface the process of design for *L'enfant et les sortilèges* I must share my personal connection with the piece. My inspiration for pursuing a career in costume design for Opera was largely due to a book entitled "Bêtes de Scène" (Animals of the Stage) by Martine Kahane. This book explores the history of animal costumes used in Opera, Theatre, and Ballet. The book is a menagerie of bold, exciting, and smart design, which has served as a guiding force in my own work. The opportunity to design *L'enfant et les sortilèges* was a dream come true and a chance to create my own fantastical costume design.

The conceptual work of this piece largely occurred independently over the summer of 2014 before meeting in person with Director Nick Olcott in June. The first step in the design process was experiencing the emotion of the music. I listened to a recording for days and lived within the music before deeply delving into the translation of the score. I allowed myself to feel the piece before trying to understand the libretto. After this step I was ready to develop the visual world that needed to capture the taunting, threatening, and often dissonant and jarring moments that dissipated into wistful arias and moments of playful release. Overall, I felt the longing behind every note and this led me to name the concept of the piece. To me the *L'enfant et les sortilèges* is about the duality between enchantment and fear.

After I established the conflict of the piece I acquainted myself with the history of the work and the composer. The works of the impressionists, surrealists and the artistic community were so rooted in the ideologies of the early 20th century I felt that this piece needed to remain in that realm. The next step was developing a bank of images for each character in order to get to know the qualities and characteristics of each creature and character. After I had established the background and basic information I sought an aesthetic to approach this piece.

I identified the creatures as the biggest challenge in the piece, and I realized that I needed to solve this aspect before I could continue and design the human characters in the piece. My research continued with exploration of the ways in which artists had created animal looks in the past, and then moved into surreal sculptural works of all varieties. It was from here that I discovered the Bauhaus theatre that had captured surreal abstraction and the Folies Bergères that playfully captured the both

the animal without losing the sensuality of the performer. Between the two I found an abstract world that embraced the inanimate and fantastical world.

After this initial research process was complete, and I had formed my concept and vision for the piece, I met with the director Nicholas Olcott to discuss his directorial vision for the piece and to present my own concept for the costume design. We met casually in his office and spread the images out across his desk. Nick shared his directorial vision, which came to him based on the line of the score that translates to “The boy has offended the friendly gods who have gotten in the way of misfortune.” From this, Nick decided there would be a chorus of friendly spirits who would drive the piece. These figures would initiate the transformation of inanimate to become alive and bring the animals to life. Nick also was interested in highlighting the boy’s discovery of sexuality and desire through the cats’ seduction scene and the scene in which the boy falls in love with the princess. To Nick the story was at its core about punishment and seduction. We agreed that the world had to be a disturbing nightmare for a naughty child. The resolution of this piece is in the boy’s cries to his mother, that return him to innocence and childhood and that needed to present in the design of Maman. Based on his concept we agreed that the chorus and the characters had to be seductive and thus Nick was excited by the introduction of my idea to create designs in the style of the Follies Bergères.

The next step was the formal first design meeting where I finally met with the design team as a whole to share concepts and collaborate. For this meeting I created a large display board of all my research and preliminary renderings. By laying out the ideas on a large board for the presentation I was able to present the line style and

color in one big gesture. I chose to render by painting on top of images to create a quick and stylized manner that captured my visual direction for the piece.

In this meeting Brittney Shemuga, the lighting designer, presented incredibly similar ideas in both color and the idea light emanating unnaturally to create a surreal feeling. Through the further collaboration and discussion between costume and lighting, we created visual a language to embrace the idea of surrealism through light. I came up with the idea to give each of the animals' lighted eyes. The idea was that while the animals were under direct light their eyes appeared the color they should be, but when Brittany dimmed the lights, the chorus of glowing eyes would haunt and surrounded the child. The collaboration continued with the introduction of the idea of using a shimmering star drop that reflected the sparkle of each of the costumes and created a dazzling imaginary world.

There were major design challenges for this piece including scale and versatility of looks, quantity and limited resources, including labor. Creating a successful that design that did not hinder scene changes, nor create too much of an obstacle for the singers while looking impressive. The design had to be elegant and stylized. There is darkness and taunting beauty to the piece that I aimed to capture in every single look. Each piece had to have: luminosity, movement, and quality that made it feel surreal.

At the second design meeting I presented painted renderings for each of the characters and a design for the wallpaper. Due to the unique nature of the piece, I also took on the designs of certain props and scenic elements including the wallpaper and wallpaper scraps, which needed to match the shepherds and shepherdesses costumes.

This was a new challenge for me since I had never designed wallpaper or furniture but it was exciting to design outside my normal limits, and create a production design. I also was tasked with designing the tree props after they were shifted from costume to props. It is important to note that at the time of this design meeting no scenic research or model had been shared with the group, which made it difficult to shape the direction of these designs with this missing part of the collaboration.

After my first round of renderings it became clear that due to the fact that this already complicated nature of this piece and the reality that it was a part of a triple bill, the resources were very limited and the design would need to be simplified. As I revised the individual animal base layers and created a new language of a 1920s black cocktail dress base look that unified the production and had the sexiness and intrigue needed for the story. With the guidance of my mentor Professor Helen Huang, each animal design was simplified down to the core qualities of each creature. I presented a revised complete set of renderings featuring black base costumes.

After this meeting, Nick reduced the number of looks in anticipation of cost out process the following costume looks were cut: 25 shepherds/shepherdesses 25 Numbers, 11 Trees, 4 additional furniture looks, Teacup, Teapot, Night, Sleep and Cinder. Even with the cuts, we were more than three times over the materials and labor budget. The costume shop provided an hours estimate for each look but it was up to me to quickly and radically figure out how to solve this show. I went through an intensive negotiation process and research process to discover which pieces I absolutely needed built, and which items could be bought and modified.

In this process I found myself unusually active during the process of the cost out in order to fight for the integrity of the design. I created my own cost out and labor negotiations. I formatted the document to be a strong visual breakdown of all the elements and the cost to achieve them. To create the document I had to thoroughly research what types animal costume pieces could be purchased. The easy route of this process would have been to utilize commercially available animal costume pieces to create the looks, but it would have lost the essence of the piece. Literal tails and stiff bulky faux fur would have stripped the piece of its core sensuality and magic by trying to imitate reality rather than creating an imaginary set of rules of fur and feathers. If I had taken that route it and would have seemed like we were trying to make people believe that the singers were truly animals rather than embrace the fact that this was an imagined dreamlike world. This document ultimately gained me the additional budget and ultimately the ability to hire an outside craftsperson to help realize the design.

The process of revising after cost out was at times frustrating, as everything I found did not capture the needs of this design. My mentor Professor Helen Huang suggested that I step back and return to the design side of this project. I began to find the building blocks of the design. I researched texture, material and cut before trying to find something that looked like a tail. I discovered that gathered and cut tulle could capture the texture of feathers and fur, and that lightweight sheers could provide the luminous quality and movement this piece required. After this discovery I researched items of this nature that I could modify or reimagine into tails and wings and from that point the budget was renegotiated and approved.

The next step of the process once the design was approved was to communicate the design to the shop. I presented the shop with renderings, detail drawings and research for each of the looks. I met with each draper to discuss each garment and the plan to achieve each garment. These meetings covered desired style lines, techniques for construction and the visual difference between each method, and estimates for quantity of materials.

After these meetings, my mentor Helen Huang and I travelled to the New York garment district to purchase fabrics. Helen Huang's trained eye helped me refine the choices and to build a cohesive and dynamic color world that fit the needs of the diverse characters. Each costume required at least 3 colors to create depth, interest, and to tie into the other looks. Each character had a metallic shimmer that related to each and every character on stage.

After settling the realities of labor and budget of this production, I focused entirely on the artistic side of the realization. The process of realizing this piece required a tremendous amount of attention to detail and the constant need to simplify and capture the core of the design. There was no garment or item in this piece that came straight off the rack. Every item had to be customized, from the metallic buttons on the men's vests to the trim on each and every woman's dress. Even animal accessories, like wings for example, needed attention and customization. In a piece that could so easily shift to campy, I had to be very conscious of the quality of the materials I was using. As a result, it was a very hands-on process, where I pinned on all trims, and worked side by side with the team in the costume shop, stitching, decorating and developing each of the pieces. The shopping for the men and women's

looks required a thorough understanding of the twenties in order to capture the essence of the era. I shopped extensively for modern clothing that had characteristics like fit, hem style, and decoration that I could pair with research to transform it into a 20's style garment.

In addition, due to labor deficits I took on several builds such as the furniture hats and arms, the owl wings, decoration of nightingale wings, construction of the nightingale headpiece, Arithmetic's hat and the finishing and development of the squirrel tails. In a piece of this scale, I was already stretched thin as a solo design team but the addition of the construction and the necessity of a hands on process with each every garment this was the final challenge that pushed me to make better, simpler choices.

The next step was to fit each of the looks on the performers. Garments were pulled, purchased and rented to dress each performer. Through a series of fittings we established, style and fit, and completed necessary alterations. A photo was taken at each fitting and then reviewed to make sure that the choices served the character but also the ensemble as a whole.

One exciting aspect of this design was the collaboration, not only with the costume shop, but also with Marie Shneggenberger a local master craftsperson. Since the shop could not handle the scale of the production, we hired Marie to build the Moths, Frogs, Squirrels and the Owl. Working with Marie was an incredible process to see how she could transform materials into something spectacular. Rather than asking where I would like each seam-line and trim, she was infinitely creative and

worked from my renderings and research and created pieces that truly captured each creature. She not only embraced each and every look, she truly brought them to life.

Nick and I also had a strong collaboration. Nick completely embraced the idea of the Follies Bergères and brought in Karin Abramatis to do the movement. Nick and I felt that the follies was not only a solution to the massive technical issues in the piece but would assist in creating a visual language on stage, and thus we developed a movement style based directly on the poses I used in my renderings and research. The following sections contain the images relating to each step of the realization process of *l'enfant et les sortileges*.

Chapter 2: Costume Research

The following is a selection of research presented at design meetings and used during the rendering and realization process. The images were selected from a much larger pool of research gathered throughout the process.



RESEARCH: Salvador Dali's "Femme a tete de roses"

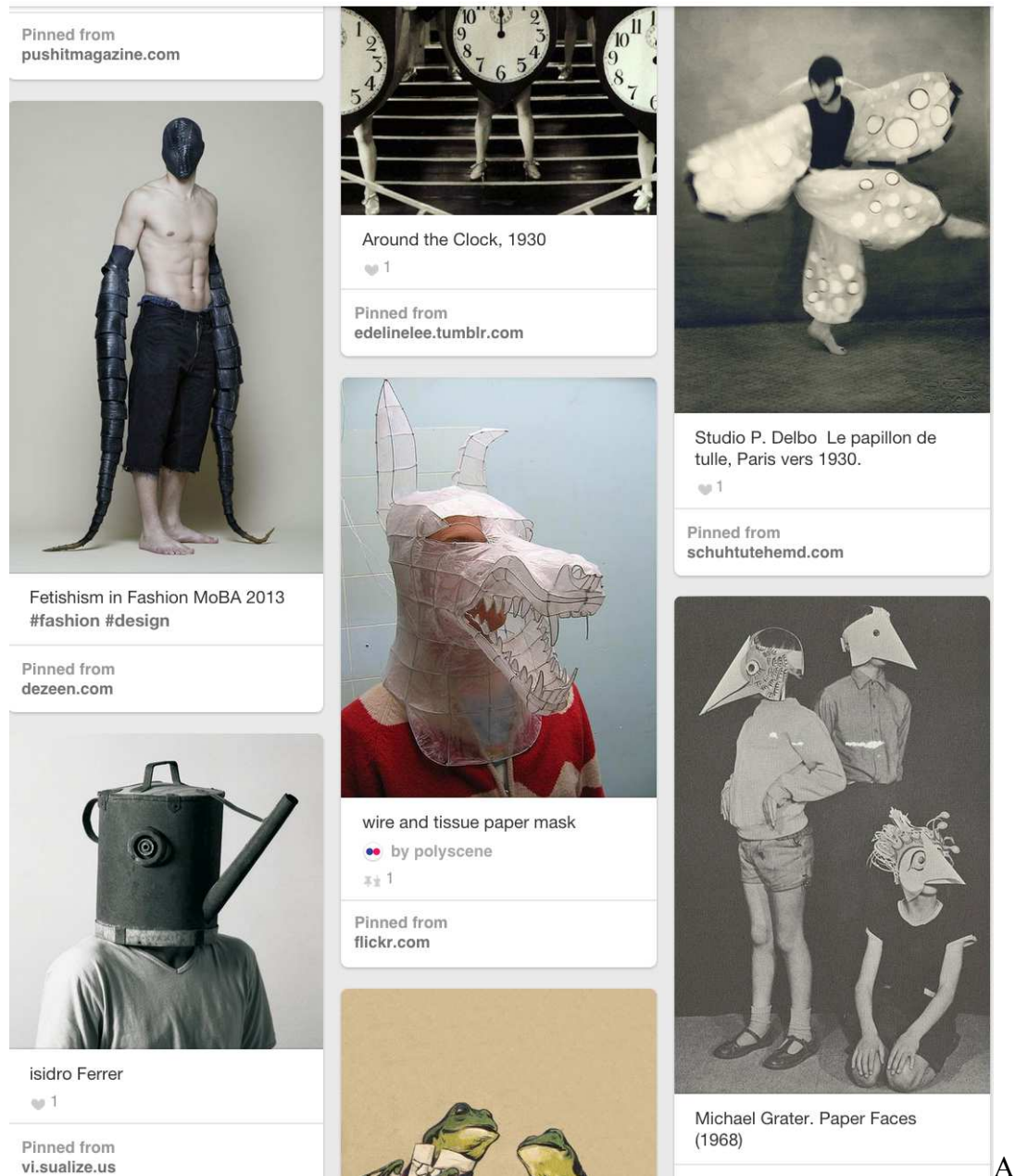
This image was the first visual impulse that become the foundation for line, color and quality of the design



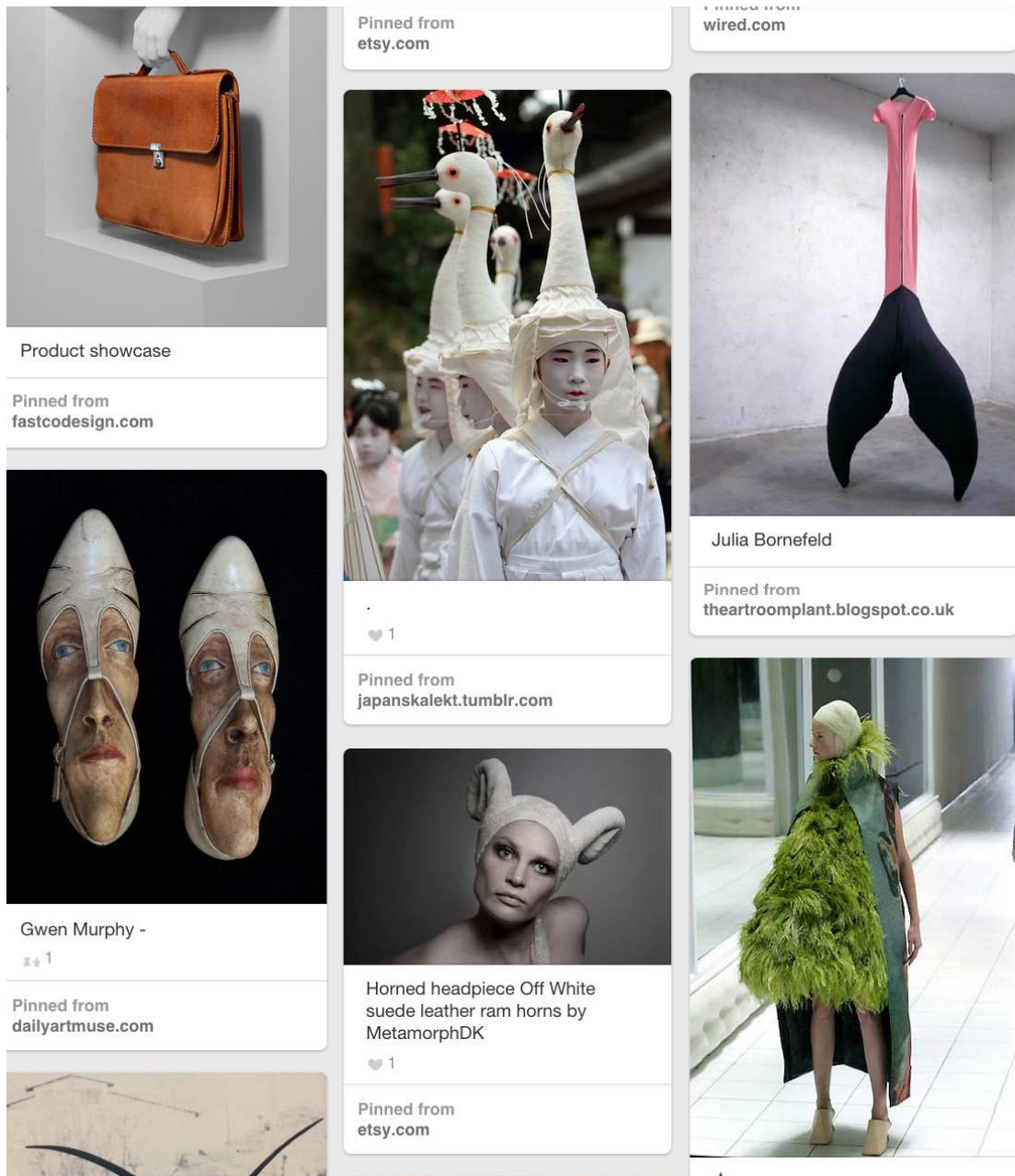
RESEARCH: “Cross Legged Chair” by Luiz Phillipe

This image was the first inspiration for giving life to the inanimate

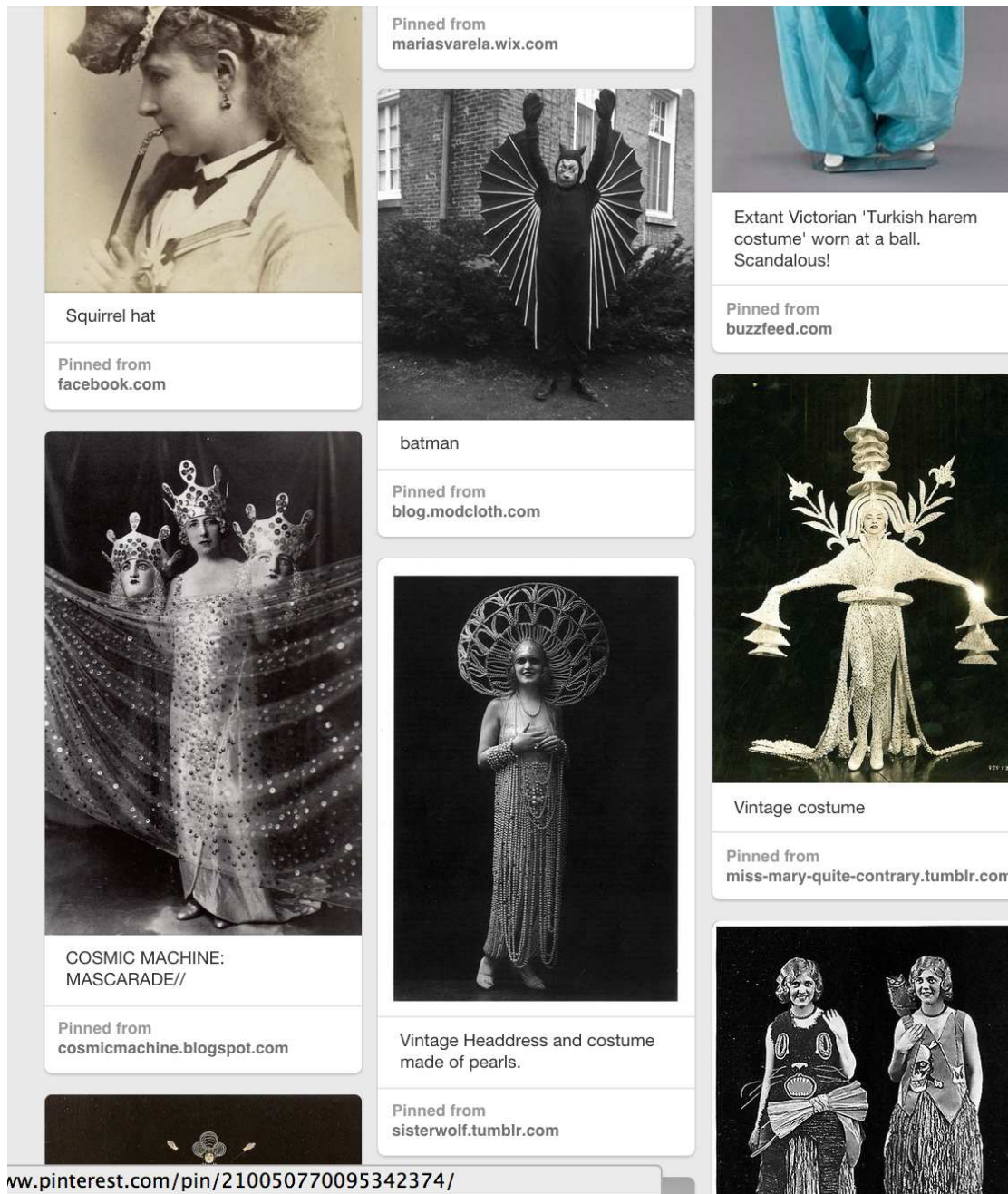
For the research process I utilized pinterest as a tool to gather research. Pinterest allowed me to track the evolution of ideas and be conscious of what I was being drawn to at each stage of the process. In addition pinterest was a tool of researching by association rather than keywords which led me down more varied paths than direct searches alone.



SECTION OF PINTEREST BOARD: Use of Pinterest to track evolving idea. This image is a selection of the first section of research, which featured ways in which people have created animal headpieces



SECTION OF PINTEREST BOARD: In the middle of the research I was reaching for abstraction and surrealism



SECTION OF PINTEREST BOARD 3: Finally I landed on the Folies Bergères, which merged the need for animals and abstraction



UNE PASTORILLE
L'ENFANT ET LES SORTILÈGES



LES PASTORILES
L'ENFANT ET LES SORTILÈGES



RESEARCH: Shepherd and Shepherdesses

Latest New York Styles
for Misses and Small Women

For Juniors
29V514
Gingham
\$3.98

21V516
Linene
\$2.98

21V515
Cotton Foulard
\$2.98

21V517
Voile
\$4.98

21V514
Gingham
\$3.98

See Opposite Page for Descriptions and Other Colors of These Dainty Dresses
IN ORDERING BE SURE TO STATE SIZE AND COLOR DESIRED

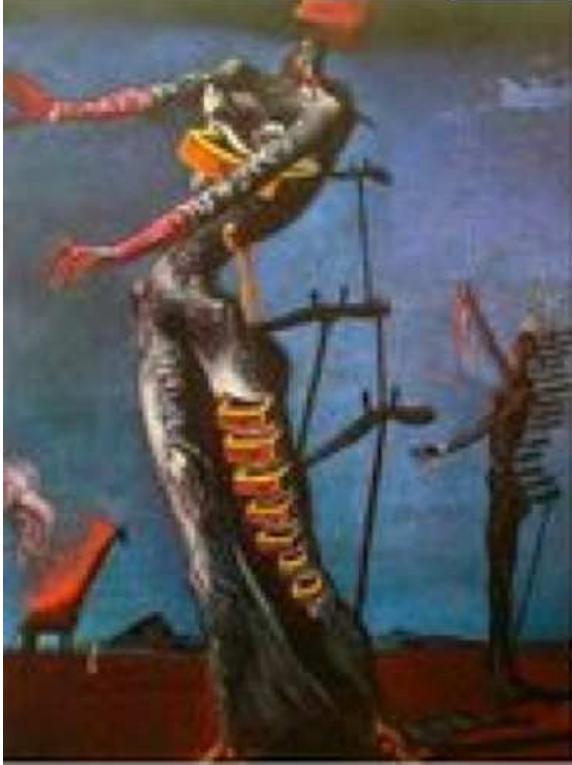
Page 39

RESEARCH: Maman

Enfant



RESEARCH: Enfant



RESEARCH: Inspiration for inanimate costumes



RESEARCH: Folies Bergères



RESEARCH: Follies Costume



RESEARCH: Follies Costume



RESEARCH: Follies Costume



RESEARCH: Bauhaus costume. Enjoyed the abstraction and non traditional materials



RESEARCH: Men's base look. 1920's flair but utilizing modern garments



RESEARCH a movie still from the 1927 expressionist film Metropolis.

Inspiration for transparency and revelation of form through the use of lighting and sheer materials.



RESEARCH: movement idea



RESEARCH: Bauhaus and graphic 1920's prints.
Graphic nature was only seen in some patterns in menswear and quality of women's dress trimmings



RESEARCH: Follies and sheer 1920's garments



RESEARCH: Initial idea for Tree Costumes before they were shifted to props



RESEARCH: shared with Karen to design movement

Chapter 3: Process of Realization

The Following images demonstrate the process of rendering, revising, and realizing the design.

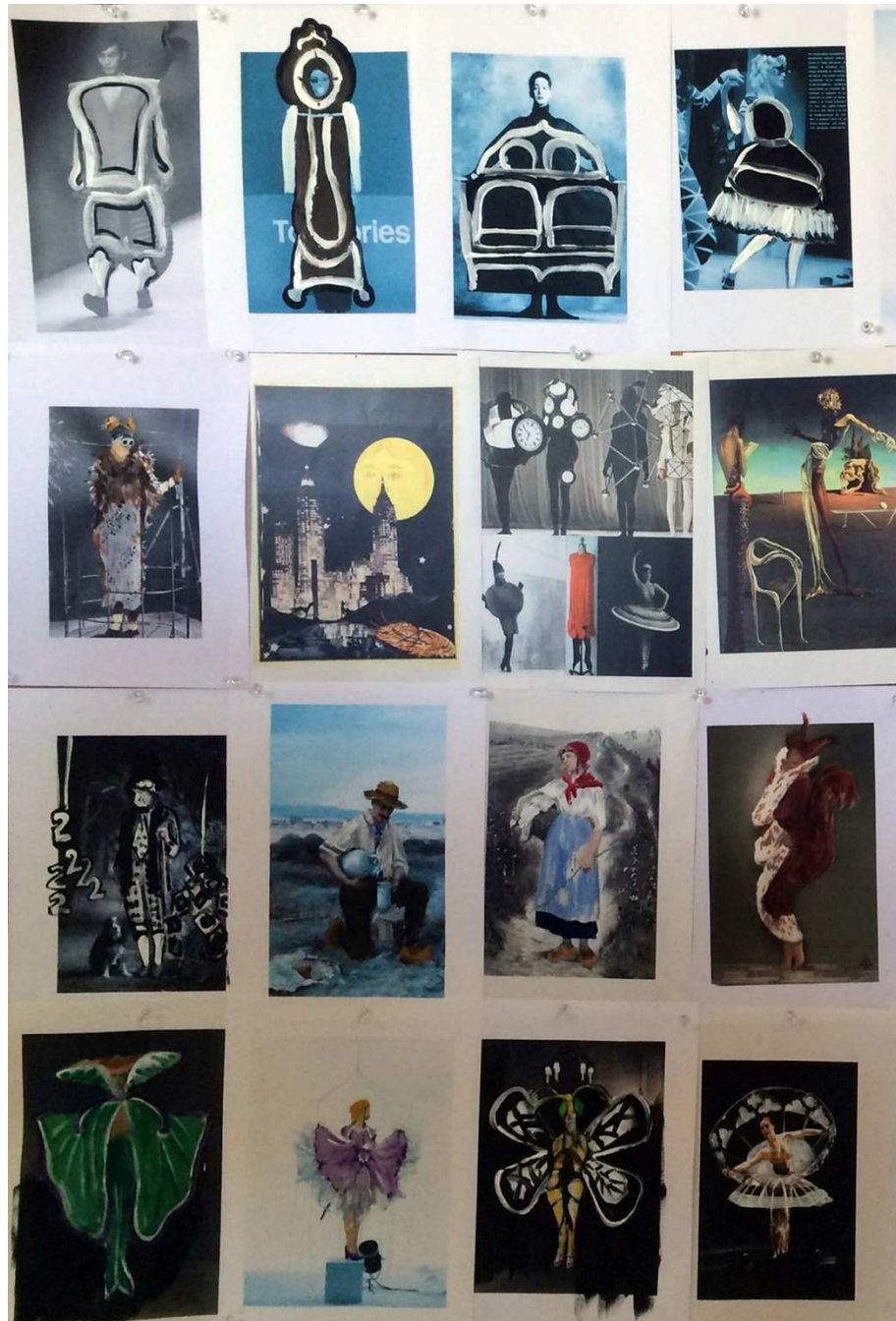


PHOTO: First Design Presentation Board part 1



LA LIBELLULE
L'ENFANT ET LES SORTILÈGES



LA RAINETTE
L'ENFANT ET LES SORTILÈGES



LA CHATTE
L'ENFANT ET LES SORTILÈGES

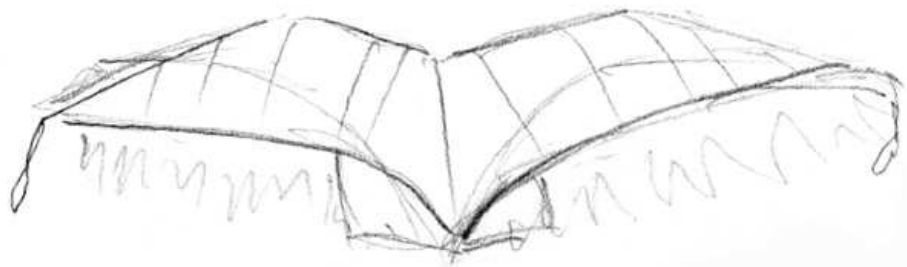
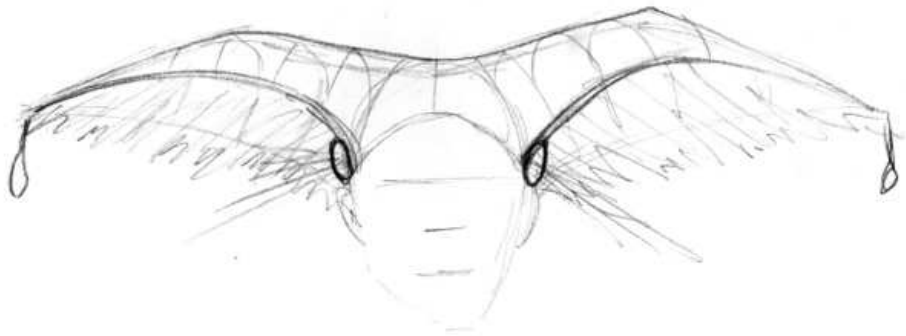


SKETCHES: Selection of Second round sketches: Each animal had a complete base
look



SKETCHES: A selection of looks that were cut from the production

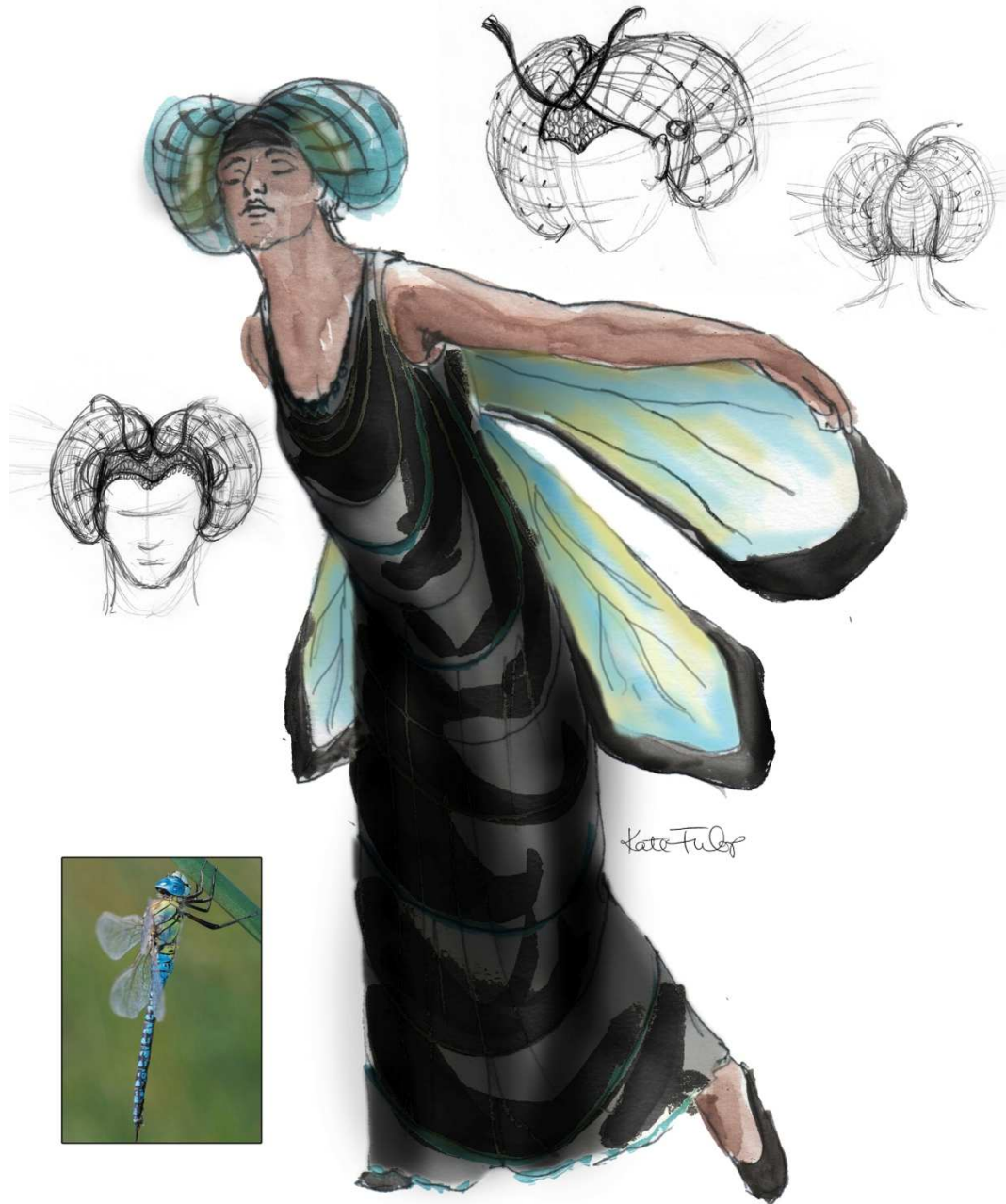
This section outlines the process of presenting and revising designs, the process of sourcing and fitting the costume looks and details of trimming and building of costume pieces.



SKETCHES for Craftsperson for Moth headpieces including research



RENDERING FOR DRAPER: Bat with detail drawings and research for construction

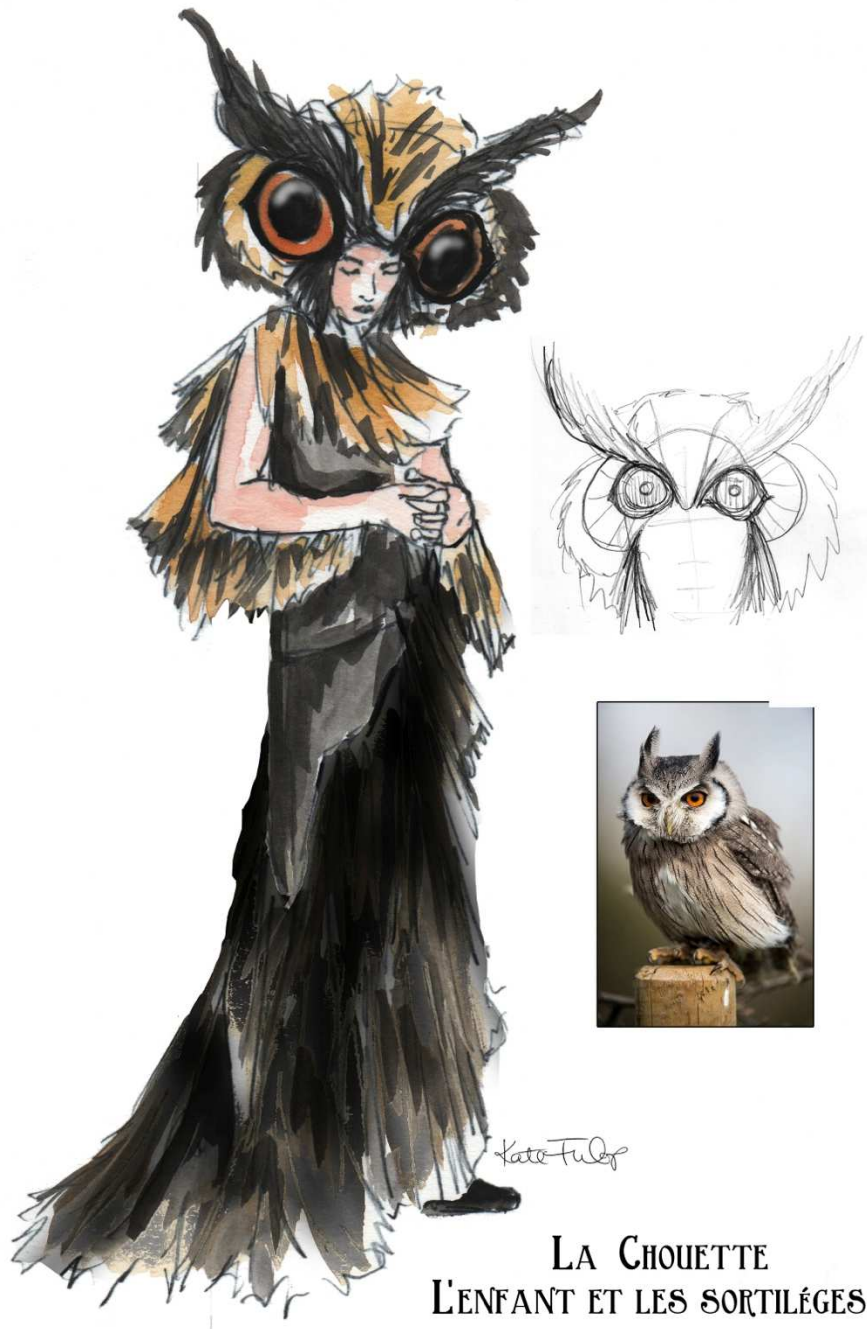


LA LIBELLULE L'ENFANT ET LES SORTILÈGES

RENDERING FOR DRAPER: Dragonfly with detail drawings and research for construction



RENDERING FOR DRAPER: White Cat with detail drawings and research for construction



RENDERING FOR DRAPER: Owl with detail drawings and research for construction



LE CHAT NOIR L'ENFANT ET LES SORTILÈGES

RENDERING FOR DRAPER: Black Cat with detail drawings and research for construction



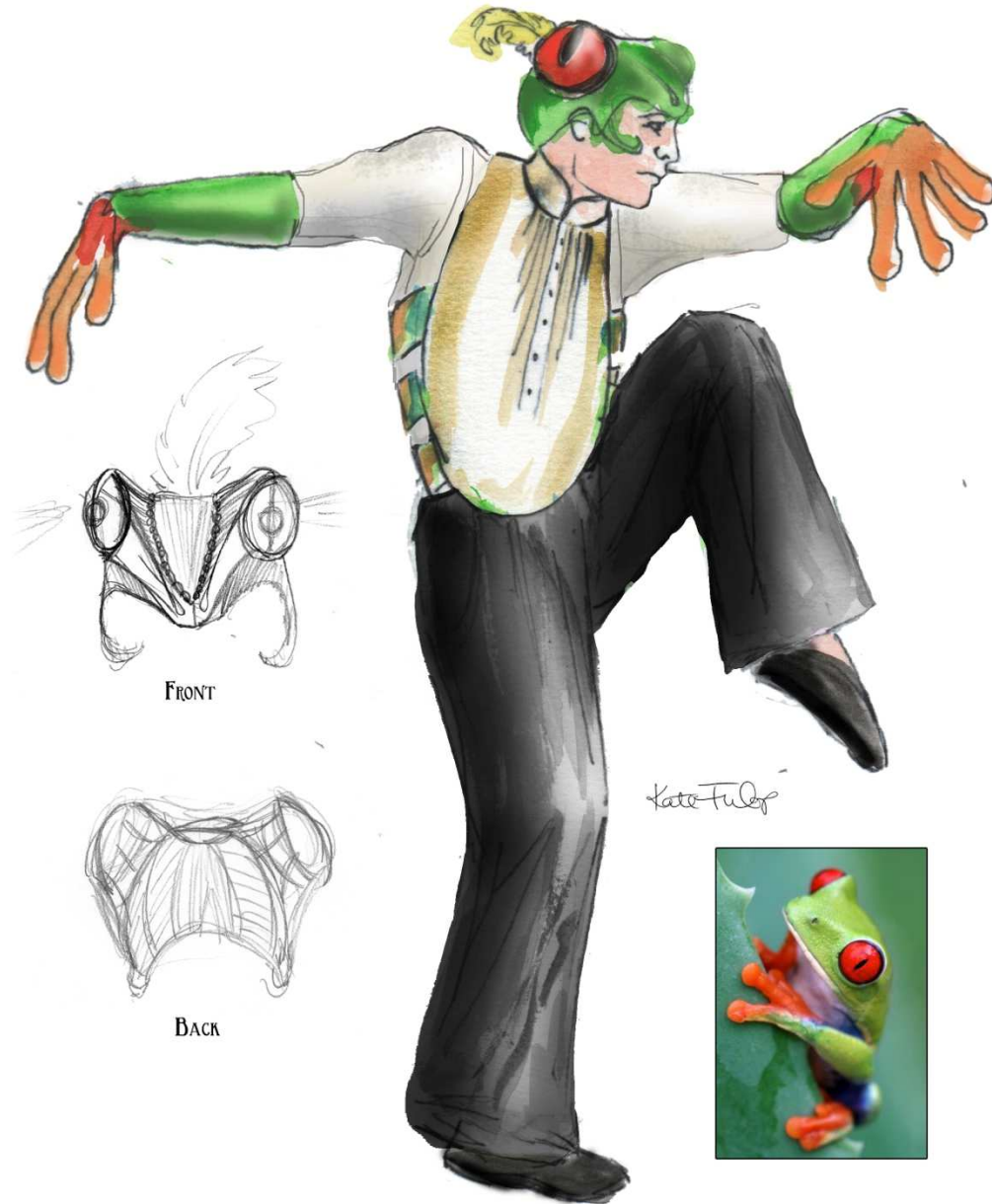
LE FEU
L'ENFANT ET LES SORTILEGES

RENDERING FOR DRAPER: Fire with detail drawings and research for construction



LES SPHINX L'ENFANT ET LES SORTILÈGES

RENDERING FOR DRAPER: Moth with detail drawings and research for construction



LA RAINETTE L'ENFANT ET LES SORTILEGES

RENDERING FOR DRAPER: Male Frog with detail drawings and research for construction



LE ROSSIGNOL
L'ENFANT ET LES SORTILÈGES

RENDERING FOR DRAPER: Nightingale with detail drawings and research for construction



L'ECUREUIL
L'ENFANT ET LES SORTILÈGES

RENDERING FOR DRAPER: Squirrel with detail drawings and research for construction



SOURCING: When it became clear that I would have to purchase many of the items rather than build them I sourced items online to see what was available. I made the decision to veer away from the use of heavy stuff tails, real feathers and fur, and fairie wings. Instead I searched for interesting textures and shapes that could be modified in order to serve the production. I traded in faux fur and real feathers for tulle, and silk for iridescent sheers that had the green insect quality for the moths and butterflies. Items available and literal tails (Bottom row) Chosen pieces and textures purchased to be modified (Top row)



PHOTO: Swatching process for Fire look.



PHOTO: Swatching process for Owl look



PHOTO: Example of modifying modern dresses to capture the essence of the 1920's
Above are images of the original dress, research and applied decoration of Missy
Curl's modern black dress to create a 1920's look.



PHOTO: fitting photo for Claire Martinez and 1920s research, which led to the choice to use this modern garment.



PHOTO: Modern dresses with trimming and added details



PHOTO: Modern dresses with trimming and added details



PHOTO: Modern dresses with trimming and added details



PHOTO: Process of sculpting squirrel tails



PHOTO: final sculpted squirrel tail



PHOTO: Process of Decorating wings and Headpiece



PHOTO: Detail of hand tied fabric for Nightingale wings.
This technique was chosen to utilize the fabric from the headpiece to create a shimmery visually interesting texture that did not weigh down the wings

Chapter 4: Production Paperwork

The following pages contain various forms of paperwork generated during the design and production of *L'enfant et les sortileges*.

MATERIALS ESTIMATE

TOTAL FOR 28 IN A BASE LOOK	\$6,335
Cost per look	\$212
TOTAL FOR ADDITIONAL "REAL" LOOKS	\$925
Cost per look	\$155
TOTAL FOR ANIMALS*	\$4,360
Cost per look	\$207
*Cost of Purchasing saved over 500 hrs/ or \$10,000	
TOTAL FOR SHIPPING/ UNEXPECTED**	\$1,000
** HOPEFULLY NOT NEEDED	
TOTAL FOR SHOP	\$300
MATERIALS ESTIMATE	\$12,920

LABOR IDEAS

BUILD	(IN HOUSE)
HEADPIECES	
Dragonflies	3
Black Cat	1
White Cat	1
Bat	1
MODIFY	
Nightengale Tippet 1	1
Flame Cape	1
Enfant Shorts	1
Frog Gloves	4
RIG	
Bergere	1
Fetuil	1
Grandfather Clock	1
	16
BUILD HEADPIECES	(OUTSIDE)
Squirrels	3
Owl	1
Nightengale	1
Fire	1
Frog	4
Moth	2
	12

COST OUT NEGOTIATION PAPERWORK: page 1. I created an easy visual guide to the breakdown of the costume budget needs. This became a tool throughout to ensure that Kate was within budget, in the give and take where if I overspent in a category it would have to be taken from another area.

Black Base Dresses	TOTAL 16	
	Polomio	\$100
	Turner	\$100
	Hitchcock	\$100
(no base)	Bazan	\$0
	SOP 1	\$85
	SOP 2	\$85
	SOP 3	\$85
	SOP 4	\$85
	SOP 5	\$85
	MEZ 6	\$85
	MEZ 7	\$85
	MEZ 8	\$85
	MEZ 9	\$85
	MEZ 10	\$85
	MEZ 11	\$85
	MEZ 12	\$85
		\$1,320
Base Embellishment	TOTAL 16	
	Trim/embelish	\$30
		\$480
WOMENS SHOES	TOTAL 16	
	Character shoes	\$55
		\$880
Women's Camis/hose	TOTAL 16	
	Approx	\$25
		\$400
TOTAL WOMENS BASE		\$3,080
COST PER LOOK		\$193

** Bazan doesn't have a base look which is why the number is 28

Mens Pants/Shirts/Vests	TOTAL 14	
	Greene	\$175
	Huh	\$175
	Voiner	\$175
	Webber	\$175
	Karpov **	\$175
	Male 1	\$175
	Male 2	\$175
	Male 3	\$175
	Male 4	\$175
	Male 5	\$175
	Male 6	\$175
	Male 7	\$175
	Male 8	\$175
		\$2,275
MENS SHOES	TOTAL 14	
	Black Shoes	\$50
		\$700
Under/Socks/Suspenders	TOTAL 14	
	Approx	\$20
		\$280
TOTAL MENS BASE		\$3,255
COST PER LOOK		\$232.50

ADD'I COMPLETE LOOKS		
Maman LOOK		\$175
Enfant LOOK		\$100
Princess LOOK		\$175
Arithmetic LOOK	ADD APPLIQUE	\$175
Shepherd LOOK		\$100
Shepherdess LOOK		\$100
TOTAL ADDL LOOKS		\$825
COST PER LOOK		\$155

COST OUT NEGOTIATION PAPERWORK: page 2

ANIMAL ADDITIONS		approx cost EACH	Total	HOURS SAVED BY PURCHASE	
WINGS					
Dragonfly Wings	3	\$300	\$900	144	SAVE \$ by buying base then painting?
Moth Wings	2	\$350	\$700	96	
Owl Wings	1	\$350	\$350	40	
			\$1,950	280	Saves \$7,500 Labor @ 20 per hour
TAILS					
Squirrel Tail	3	\$100	\$300	45	Saves \$1,500 Labor @ 20 per hour
White Cat tail	1	\$75	\$75	15	
Black Cat Tail	1	\$75	\$75	15	
			\$450	75	
HEADPIECES					
		Materials EACH	TOTAL		
Dragonflies	3	\$30	\$90		
Squirrels	3	\$72	\$216		
Nightengale	1	\$72	\$216		
Fire	1	\$72	\$216		
Frog	4	\$40	\$160		
Black Cat	1	\$40	\$40		
White Cat	1	\$40	\$40		
Owl	1	\$72	\$72		
Princess Tiara	1	\$35	\$35		
Moth	2	\$72	\$140		
Bat	1	\$35	\$35		
			\$1,260		
GLOVES					
Frog glove bases with adds	4	\$35	\$140	64	
BUY SILK GLOVES/ DYE TREATMENT/ ADD FINGERTIPS					
GRASS SKIRTS					
Frog skirts	4	\$10	\$40	36	
OTHER					
Nightengale Neck piece	1	\$80	\$80	24	
Nightengale Tippet	1	\$200	\$150	40	
Flame Cape	1	\$100	\$100	519	
Bergere	1	\$100	\$50		
Fetuil	1	\$100	\$50		
Grandfather Clock	1	\$100	\$50		
Tree Capes	10	\$0	\$0		
Enfant Shorts	1	\$40	\$40		
			\$520		
TOTAL FOR ANIMALS/ OTHER BUILDS				\$4,360	
TOTAL PER LOOK			\$207		
SHOP SUPPLIES			\$300		
SHIPPING/ UNEXPECTED			\$1,000		
TOTAL FOR SHOP/UNEXPECTED			\$1,300		

COST OUT NEGOTIATION PAPERWORK: page 3

NUMBER	DATE	VENDER	ORDER #	ITEMS	EXPENSE	RETURNS DUE	STATUS
1	11/18/2014	Lord and Taylor	1023900985	Dresses		31-Jan	
					52.49		MAIL 1/14
					52.49		MAIL 1/14
					52.49		MAIL 1/14
					52.49		MAIL 1/14
					54.39		MAIL 1/14
					54.41		MAIL 1/14
2	12/6/2014	Urban Outfitters	T126957279	Tax	19.13	4-Feb	DONE
				Dresses			
					79.99		READY IP
					79.99		READY IP
3	12/6/2014	Urban Outfitters	T126957279	Tax	9.6	4-Feb	
				Dresses			
					148		DONE- STORE
					148		DONE- STORE
4	10-Dec	Bloomingdales	451085598		74	N/A	DONE- STORE
				Tax	22.2		
				Dresses			
					46.42		DONE- STORE
5	26-Dec	JCP	2014-3605-1008-9939		112.89	N/A	DONE- STORE
					170.22		DONE- STORE
					170.22		DONE- STORE
					112.89		DONE- STORE
6	23-Dec	Bloomingdales	451410582	Tax	36.76	N/A	DONE- STORE
				Boxers OLD	16.79		
				Boxers OLD	16.79		
				Tux shirt for Ethan	31.99		
7	"	"	"	Tax	3.94	13-Mar	
				SL Embroidered Dress	57.8		MAIL 1/15
				SL Embroidered Dress	57.8		MAIL 1/15
8	13-Dec	N. Rack	18397912	SL Embroidered Dress	57.8	13-Mar	MAIL 1/15
				Rachel Zoe 12	179.9		DONE -STORE
				rachel zoe	179		DONE -STORE
9	"	"	"	Dresses	26.97	13-Mar	DONE -STORE
					26.97		DONE -STORE
					26.97		DONE -STORE
					54.97		DONE -STORE
				planet mesh	99.97		DONE -STORE
					99.97		ASSIGNED TO SON
					99.97		READY IP
					39.97		READY IP
					---		---

PURCHASE TRACKING: and excerpt of the log of dress purchases. Due to the scale of the production it was necessary to log all dress purchases in order to make sure the cost of item was within budget, and that the returns were sent back before the deadline. With over 100 dresses purchased it was extremely important to have an organizational system. This process allowed me to label each dress with an oaktag with the size, price and venue with the use of the numbering system. This allowed the massive quantity of dresses to be utilized as a closet to fit the chorus of women.

Production Services Costume Piece List

Department: OPERA				Director: NICK OLCOTT	
Show: RAVEL- KATE THESIS				Costume Designer: KATE FULOP	
Space: KAY THEATRE				Faculty Advisor: HELEN HUANG	
Performer	Character	Look #	Costume Piece	Description	
PERFORMER	Character	Look #	Costume Piece	Description	Rent
Loghan Bazan	L'enfant/ The Child	1	Sports Bra	skin tone	
			Camisole		
			Pantyhose	Worn over knee pads	
			Tall Socks	Beige	
			Knee Pads	from Spring Awakening	
			Red Ascot		
			Shorts in Childish proportion	With large buttons and suspenders	
			Peter Pan Collar Shirt	white	
			Black boots		
Stephanie Polomio	Maman/ The mother	1	Apron	green gingham	RH
			Dress 1920s	yellow with strawberries	
			Nude Slip		
			Shaper with bra	same as Menotti	
			Seamed pantyhose		
	La tasse chinoise/ The china cup (broken) / BASE	2	Black Heeled Shoe	DSW AEROSOLE 8M	
			Tiered black dress	gold trim	
			Nude Slip		
			Shaper with bra		
	La libellule/ The dragonfly	3	Seamed pantyhose		
			Black Heeled Shoe		
			Glowing Eye Headpiece		
Ethan Greene	Le fauteuil/ The wingchair	1	Wings	Green	
			Base Look		
			Furniture Hat	Grapes	
			Arm pieces	Grapes	
			Chair		
			vest		
			shirt	Checkered	
			Velvet bow tie		
			Suspenders		
	L'arbre/ The tree	2	arm garters		
			Socks		
			Shoes	dsw	
Gregory Voiner	L'horloge comtoise/ The Grandfather Clock	1	cape	bark with gold	
			Base Costumes		
			Vest	Low Cut	
			shirt	White	
			Suspenders		
			bow tie		
			arm garters		
			Socks		
			Shoes		
	Le chat noir/ the black male cat	2	Black Base pants		
			Cat Headpiece		
			tail	Snaps to back of vest	
Sammy Huh	Le théière/ the teapot (black wedgewood)	1	Base Look		
			Vest	N. Rack	
			shirt		
			Suspenders		
			bow tie		
			arm garters		
			Socks		
			Shoes		
			Black Base pants		
	Tree Chorus	2	Base Look		

Excerpt of piece list

Chapter 5: Final Costume Renderings

The following pages contain the final costume renderings submitted to both the Director and the Costume Shop.



FINAL RENDERINGS: Black Cat, White Cat, Male Frog, Squirrel



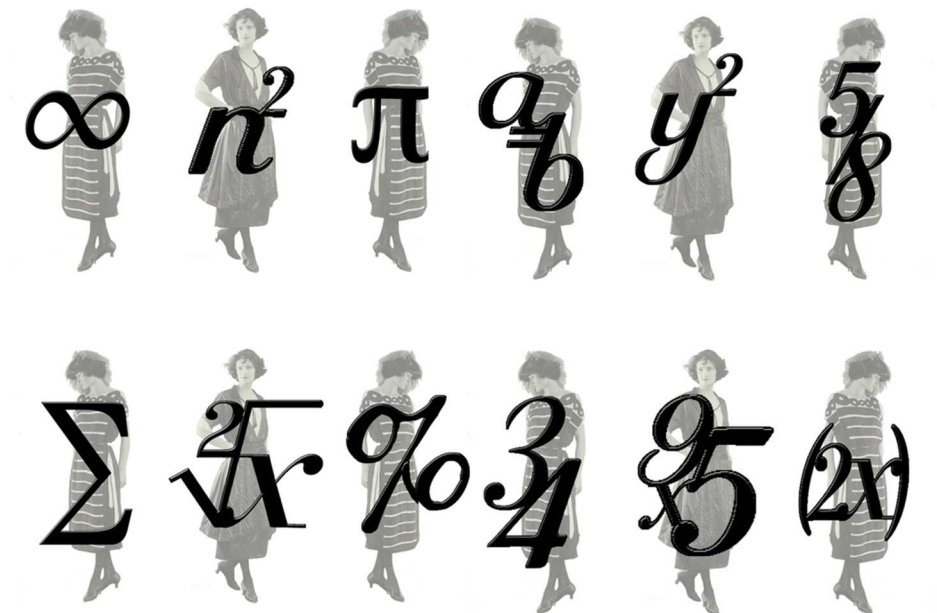
FINAL RENDERINGS: Owl, Nightingale, Dragonfly, and Moth



FINAL RENDERINGS: Maman, Enfant, Fire, and Princess



FINAL RENDERINGS: Shepherd and Shepherdess and design of wallpaper to be used on hand props and scenery.



FINAL RENDERINGS: Arithmetic and numbers props

REMOVABLE PENDULUM



THIRD ROUND RENDERINGS: for Bergere, Fetuil, and Grandfather clock



RENDERING: for Tree staff (top left) after trees were turned into props due to budgetary restrictions. PHOTO: realized tree prop (top Right) PHOTO of lighting idea in collaboration with Brittany Shemuga's lighting research (bottom)



Giant teapot rigged to split in half



DESIGN FOR PROPS: for teapot prop after costume was turned into a prop due to budgetary and labor restrictions



DESIGN FOR PROPS: images for teacup prop

Chapter 6: Production Photos



PRODUCTION PHOTO: The furniture comes alive
"Votre serviteur humble, Bergère"
Photo Credit: C. Stanley Photography



PRODUCTION PHOTO: the Chairs scold the boy
"Votre serviteur humble, Bergère"
Photo Credit: C. Stanley Photography



PRODUCTION PHOTO: The Child and the Bat
"Ronde des chauves-souris"
Photo Credit: C. Stanley Photography



PRODUCTION PHOTO: The Child calls for his Mother
"Il est bon, l'enfant, il est sage"
Photo Credit: C. Stanley Photography



PRODUCTION PHOTO: The boy is forgiven
"Il est bon, l'enfant, il est sage"
Photo Credit: C. Stanley Photography



PRODUCTION PHOTO: The male frog serenades
"Danse des rainettes"
Photo Credit: C. Stanley Photography



PRODUCTION PHOTO: The dance of the insects
"Musique d'insectes, rainettes, etc"
Photo Credit: C. Stanley Photography



PRODUCTION PHOTO: Song of the dragonflies
"Musique d'insectes, rainettes, etc"
Photo Credit: C. Stanley Photography



PRODUCTION PHOTO: The frogs lurking below
“*Nos Blessures*”
Photo Credit: C. Stanley Photography



PRODUCTION PHOTO: The cats' seduction
"Duo Miaulé"



PRODUCTION PHOTO: The garden when the boy is forgiven
“Il a pansé la plaie”
Photo Credit: C. Stanley Photography



PRODUCTION PHOTO: the boy in the garden
"Suave-toi, sotte! Et la cage? La cage?"
 Photo Credit: C. Stanley Photography



PRODUCTION PHOTO: The wallpaper comes alive
"Adieu, Pastourelles"
 Photo Credit: C. Stanley Photography



PRODUCTION PHOTO: The cry of the trees
“Nos blessures”



PRODUCTION PHOTO: The grandfather clock comes alive
"Ding, ding, ding, ding"
Photo credit: C Stanley Photography



PRODUCTION PHOTO: In the garden with the Squirrel and the boy
“*Suave-toi, sotte! Et la cage? La cage?*”
Photo credit: C. Stanley Photography



PRODUCTION PHOTO: The Fire escapes the fireplace
"Arrière! Je réchauffe les bons"
 Photo Credit: C. Stanley Photography



PRODUCTION PHOTO: The Fire taunts the child
"Arrière! Je réchauffe les bons"
 Photo Credit: C. Stanley Photography



PRODUCTION PHOTO: The Math book and numbers come alive
“Deux robinets coulent dans un reservoir!”



PRODUCTION PHOTO: Arithmetic and the Child
“Deux robinets coulent dans un reservoir!”
 Photo Credit: C Stanley Photography

Chapter 7: Conclusion

Overall I think the design was successful both visually and in function. My simplified design captured each character, and was able to work without hindering transitions. Due to the design, 25 performers were able to quick change in the 2:30 minutes allotted into their animals allowing the production to flow seamlessly. The color palette was cohesive and the collaboration with Brittany resulted in a lighting design that brought out the shimmering iridescent fabrics and fantastical qualities of the garden of animals. In addition, the choice to use black dresses provided visual unity, sexiness and interest to each of the ensemble scenes. Due to the Nick and Karen's staging of the work, the costume design concept was visually unified in movement by the collaboration and the use of poses from the 1920s and Follies Bergères.

Unfortunately, The collaboration with scenery was far less successful. Due to the fact that there was no color model and research until the costume design was fully set and contracted; the value of the set did not serve the finished stage picture. Overall the busyness of the sculpture and limited performance area in ground plan did not serve the action and stage vision as well as we all could have hoped. While many of the costumes were in large scale, the set was much too confining for the total number of performers on stage. The entire opera had to be re-blocked in order for the animals and items to move on stage or even appear onstage all at once. When the entirety of the cast was on stage it was extremely overcrowded and hid most of the costume design elements.

I believe the costume design could have been improved with a better use of proportion and expression on the Owl's headdress in particular. While the headpiece was impressive and visually appealing the Owl's cute expression did not match the imposing and angry expression of the rendered headpiece. I believe this was due the limitations of the electrics of the eyes. The proportion of the face was off, the eyes were too large and close together which changed the feel of the Owl character.

Another aspect I would have revised was the language of the inanimate versus living. When the trees, clock, teapot, teacup and furniture were shifted from Costumes to props, there was a change in the rules of what changes occurred to make the object take life. In the case of these characters it was about the movement of the person operating the prop. The fire was the only inanimate character that did not become a prop, and did not get revised for the new language meaning that the fire had eyes when it shouldn't have. The eyes were distracting and broke the rules of inanimate versus alive.

As a whole I think the insect looks were the most successful. They were visually stunning and allowed for great movement. The Squirrels were on the opposite end, since due to color choices they didn't not shimmer and stand out as much as desired. Despite the amount of glitter, the color sank into the shadows and made it difficult to understand the proportion of the headpiece and the tail and to identify the performers as squirrels unless the character was singled out from the group or viewed in profile.

Despite the challenges, the story was clear and the emotions of the music were well served. Nick was very pleased with the design, and the audience responded well

with gasps each time a new look was introduced onstage. I feel successful in that I was able to achieve the design as rendered despite the major restrictive challenges in realization. This process has reinforced that I am a persistent, creative, and flexible designer.